

*Porcelain* was the name of a style of work which consisted of the most delicate blue flowers, with small leaves and buds painted upon a white ground. This kind of work obtained two or more livres the hundred. It was, in all probability, an imitation of Portuguese importations.

*Tratti* were wide bands, knotted in different ways, with small branches issuing from them. Their price was also two livres the hundred.

*Soprabianco* was a painting in white upon a white-lead ground, with green or blue borders round the margin of the plate. These obtained a demi-écu the hundred.

*Quartieri*.—In this pattern, the artist divided the bottom of the plate into six or eight rays diverging from the centre to the circumference; each space was of a particular colour, upon which were painted bouquets of different tints. The painters received for this kind of ornament two livres the hundred.

*Gruppi*.—These were broad bands interwoven with small flowers. This pattern was larger than the “tratti,” and was sometimes embellished by a little picture in the centre of the plate, in that case the price was a demi-écu, but without it only two jules.



Portions of the Pilaster of a Doorway in the Palace at Genoa, presented by the Genoese to Andrea Doria.

*Candelabri*.—This ornament was an upright bouquet extending from one side of the plate to the other, the space on each side being filled up with scattered leaves and flowers. The price of the *Candelabri* was two florins the hundred. The adjoining woodcut shows how common, how early, and how favourite a subject this was with the best artists of the Cinque-cento.

To dwell in detail upon the merits and particular works of artists, such as Maestro Giorgio Andreoli, Orazio Fontana, and Francesco Xanto of Rovigo, would be beyond the scope of this notice, and is less necessary as Mr. Robinson, in his Catalogue of the Soulages Collection, has so recently thrown out some new and highly interesting speculations upon various difficult questions connected with the subject. Neither will it be desirable here to do more than to point out the interesting modifications of ceramic design and practice carried out in France through the indomitable perseverance of Bernard de Palissy, master-potter to Francis I. In Plate LXXIX. Figs. 1, 3, we have engraved several specimens of the decorations of his elegant ware, which occupy as to design, in reference to other monuments of the French Renaissance, much the same position that the design of the early majolica does to the monuments of the Italian revival. Although that style began to make its appearance in

the works of the French jewellers in the reign of Louis XII., when the extensive patronage of the powerful Cardinal d'Amboise gave considerable impetus to the art, it was under Francis I. who invited to his Court the great master of the Renaissance—Cellini—that the jeweller's art reached its highest perfection. To rightly appreciate, however, the precise condition and nature of the precious metal-work, it is necessary to pass in rapid review the leading characteristics of the admirable school of enamellers, whose productions in the fifteenth century, and much more in the sixteenth, served to disseminate far and wide some of the most elegant ornaments which have ever been applied to metal-work.

About the end of the fourteenth century, the artists of Limoges found not only that the old *champlevé* enamels,—of which, in Plate LXXVII. Figs. 1, 3, 4, 8, 29, 40, 41, 50, 53, 57, 61, we have given, for the sake of contrast, numerous examples,—had entirely gone out of fashion, but that almost every goldsmith either imported the translucent enamels from Italy, or executed them himself with more or less skill, according to his talents. In this state of things, instead of attempting competition, they invented a new manufacture, the processes of which belonged solely to the enameller, and enabled him to dispense entirely with the *burin* of the goldsmith. The first attempts were exceedingly rude, and very few of them now remain; but that the art progressed slowly is evident from the fact, that it is not until the middle of the fifteenth century that specimens are to be found in any quantity, or possessing any degree of merit. The process was this:—The design was traced with a sharp point upon an unpolished plate of copper, which was then covered with a thin coat of transparent enamel. The artist, after going over his tracing with a thick black line, filled in the intervals with the various colours, which were, for the most part, transparent, the black lines performing the office of the gold strips of the *cloisonné* work. The carnations presented the greatest difficulty, and were, first of all, covered over with the black colour, and the high lights and half-tints were then modelled upon that with opaque white, which occasionally received a few touches of light transparent red. The last operation was to apply the gilding, and to affix the imitations of precious stones,—almost the last trace of the Byzantine school, which had formerly exercised so much influence in Aquitaine.

The appearance of the finished works was very similar to that of a large and coarse translucent enamel,—a resemblance not unlikely to have been intentional, more especially as specimens of the latter were never made of any considerable size, and were therefore fit to supply the place of ivory in the construction of those small triptychs which were so necessary an appendage to the chambers and oratories of the rich in the middle ages. Accordingly, we find nearly all the early painted enamels are either in the form of triptychs or diptychs, or have originally formed parts of them; and a great



Lower portion showing the springing of scroll-work of a small Pilaster, by the Lombardi, in the Church of Sta. Maria dei Miracoli, Venice.